G.B. PERGOLESI

STABAT MATER

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CÉSAR BORRÉ
CHEF D'ORCHESTRE

PERGOLESI

STABAT MATER

César Borré

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BACH

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†GOD'S TIME IS THE BEST.
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LORD IS A SUN AND SHIELD, THE.
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LORD, REBUKE ME NOT.
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O CHRIST, MY ALL IN LIVING.
O JESU CHRIST, THOU PRINCE OF PEACE.
†O LIGHT EVERLASTING.
O PRAISE THE LORD FOR ALL HIS MERCIES.
O TEACH ME, LORD, MY DAYS TO NUMBER.
PRAISE OUR GOD WHO REIGNS IN HEAVEN.
PRAISE THOU THE LORD, JERUSALEM.
READY BE, MY SOUL, AWAY.
RISE, O SOUL, THIS HAPPY MORNING.
SAGES OF SHEBA, THE.
†SLEEPERS, WAKE.
SPIRIT ALSO HELPETH US, THE (MOTET).
†STRONGHOLD SURE, A.
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY.
THOU GUIDE OF ISRAEL.
WAILING, CRYING, MOURNING, SIGHING.
WATCH YE, PRAY YE.
WHEN WILL GOD RECALL MY SPIRIT.
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O PRAISE THE LORD.
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†LORD'S PRAYER, THE.
*†ROCK OF AGES.

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CHERUBINI.

*FIRST MASS, REQUIEM, IN C MINOR.
THIRD MASS (CORONATION), IN A.
FOURTH MASS, IN C.

G. F. COBB.

MY SOUL TRULY WAITETH.

M. COSTA.

DREAM, THE.

F. H. COWEN.

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†TUBAL CAIN.

E. ELGAR.

†FOR THE FALLEN.
†FOURTH OF AUGUST, THE.
TE DEUM AND BENEDICTUS, IN F.

R. F. ELLICOTT.

ELYSIUM.

R. FRANZ.

PRAISE YE THE LORD.

N. W. GADE.

†CHRISTMAS EVE.
†ERL-KING'S DAUGHTER, THE.
ZION.

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MESSE SOLENNELLE, STE. CÉCILE (LATIN).
OUT OF DARKNESS.
PASSION, THE.
†REDEMPTION (PART 2).
†REDEMPTION (PART 3).

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SOUL'S ASPIRATION, THE.

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†ACIS AND GALATEA.
CHANDOS TE DEUM.
DETTINGEN TE DEUM.
DIXIT DOMINUS.
*EXCEPT THE LORD BUILD THE HOUSE.
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†JUDAS MACCABÆUS (DITTO).
†MESSIAH (DITTO).
*NISI DOMINUS.
O COME, LET US SING.
†O PRAISE THE LORD.
ODE ON ST. CECILIA'S DAY.
PASSION OF CHRIST (ABRIDGED).
UTRECHT JUBILATE.
WAYS OF ZION, THE.

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SECOND MASS, IN C (LATIN).
THIRD MASS, IN D (LATIN).
*THIRD MASS, IN D.
*TE DEUM.
SEASONS, THE, FROM:
†SPRING.
SUMMER.
AUTUMN.
WINTER.
SEASONS, THE (CHORUSES ONLY).

E. HECHT.

O MAY I JOIN THE CHOIR INVISIBLE.

H. M. HIGGS.

ERL KING, THE.

F. HILLER.

†SONG OF VICTORY, A.

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(Aug., 1926.)

César Borré

STABAT MATER,

Set to Music

for Female Voices,

BY

GIOVANNI BATTISTA PERGOLESI.

CÉSAR BORRÉ
CHEF D'ORCHESTRE

Edited & the Pianoforte Accompaniment Arranged by

John Hullah.

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PREFACE.

No work which has been the subject of such frequent and favourable mention by musical historians and critics is so little known to musical performers as Pergolesi's *Stabat Mater*. It is difficult to account for this. Though editions of it are less various, and copies of it less numerous, than of many others of similar character, Pergolesi's *Stabat* is by no means a rare book. It has found more than one editor in Germany, in France, and even in our own country; and any objection, well or ill founded, to its performance which the original words might present has been met by its adaptation both to German and English poems—a process of re-casting always damaging to the effect of the musical composition to which it is applied. Nor can its hitherto limited circulation be attributed to the music, than which it would be hard to find a succession of movements of greater interest, better fitted to the subject with which they are connected, or presenting more variety of sweetness and strength. Nor, again, is this music wanting in the recommendation afforded by an otherwise well-known name. Of the masters, so many and so able, of the period to which he belongs Pergolesi is universally regarded as one of the most distinguished, if not as the type; and though that period be not the greatest, it is certainly one of the most interesting, which musical history presents; for it is the period in which were worked out all those great changes in practice which have separated so completely ancient from modern music—"the epoch of Palestrina" from "the epoch of Mozart." And in few contemporary works, within so small a space, is so large a number of examples of this transitional style presented as in the following. Trained in the School of Naples which, under the impulse given to it by Alessandro Scarlatti, influenced so largely the music of the last century, Pergolesi acquired early, if not all that a Gaetano Greco might have taught him, enough of contrapuntal science to regulate an inventive faculty, the proper exercise of which was to be found in *expression*—a department of musical art not unattempted by his predecessors, and one in which his contemporaries were labouring with unprecedented zeal and success.

Had Pergolesi's career ended, as by some of his biographers it is said to have done, with his twenty-sixth year, it would assuredly have been the most astonishing in musical history; extended, as according to more credible accounts it must be, to his thirty-second year, it is hardly less so. The catalogue of his works presents examples of every kind of music practised in his day—of oratorios, operas, instrumental chamber-music; and, more than all, of masses, motets, psalms, and hymns. His oratorios, like his operas, and indeed like all the operas of the first half of the eighteenth century, are entirely forgotten. Even *La Serva Padrona*, which attained such extraordinary popularity, though from the simplicity of its construction (the *dramatis personæ* being limited to two) it serves occasionally to give point to a musical article, is practically as little known as *Adriano in Siria*, or *L'Olimpiade*. Equally as matter of course, too, the purely instrumental music of this elegant writer has shared the fate of the dramatic. Yet it might well reward tolerant inspection,—were tolerant inspection ever extended to unknown music; for Pergolesi's orchestral accompaniments, though wanting in the force and variety which distinguish modern scoring, are ingenious, highly finished, and always so contrived as to set off the vocal parts to the greatest advantage. Pergolesi is sometimes said to have been the first to divide the violins into 1st and 2nd, in the orchestra, and to give instrumental parts a form altogether independent of vocal. That his accompaniments have, of themselves, greater interest than those of almost any of his contemporaries is certain; but that second violin parts appear *for the first time* in his scores may be disproved by many examples. In *The Passion-Oratorio* of Handel,* for instance, composed in 1704 (before Pergolesi was born), is found an independent second violin part in every accompanied movement Assuredly, however, this mode of arrangement was uncommon, if not unknown, in the South of Europe in Pergolesi's time; and therefore, so far as he was concerned, the adoption of it may be regarded as original.

* Recently printed, for the first time, by the German Handel Society. Breitkopf and Härtel, Leipzig.

But the claims of Pergolesi to a very high place among the composers of the "transition period" of musical history rest, not on his invention of this or that technical process, but on the vigour, elegance, and originality of his musical conceptions, and, more than all, on the skill and science with which he was able to develop them. For if it be true that the most skilful development of dull subjects is interesting only to the initiated, it is equally true that unconnected passages, however beautiful, soon cease to give pleasure even to the uninitiated.

In few instances, even of later date, has the variety indispensable to the musical treatment of a long and changeful poem been more successfully reconciled with the unity indispensable to a well-constructed piece of music, than in the following; which, over and above its individual merits, has an interest for the intelligent student, of another kind—as an historical monument.

Without admitting for a moment the claim set up for modern composers as the *inventors* of musical expression, it cannot be denied that, in the last years of the seventeenth and the first of the eighteenth century, musical feeling and musical science were combined in a manner altogether unprecedented, and that results were attained by this combination which indicated, not the revival of an old art, but the discovery of what might fairly be considered as a new one. To this discovery innumerable collateral or incidental causes contributed, the first and most influential being undoubtedly the then comparatively recent recognition of the powers of *the discord of the dominant seventh*, a combination irreconcilable with the old musical systems, and the general acceptance of which inevitably revolutionised all musical practice. Indications of this great change in the first principles of the art may be traced to very remote periods; but it was not till the beginning of the seventeenth century that the necessity for, and reasonableness of it began to be at all generally admitted. Nor till after the expiration of the first half of the last century can all traces of the bondage of the middle ages be said to have disappeared, even from secular music. In ecclesiastical music, as might be expected, traditional uses obtained still later; and many a work of this kind, which, in date, plan, and detail, belongs essentially to the modern school, presents examples of the musical practice of an earlier time. These, however, if not affectations, are at least anachronisms, introduced without freedom, and therefore without effect. But all the music of the *early part* of the last century abounds in passages which could have been written only by men who, however willing to take to new ways, were still evidently unable altogether to put off those in which they had been brought up. The following pages afford many proofs of this condition of mind in the case of their author; Pergolesi's *Stabat* is essentially the work of a *transition period.*

(1.) No one of the movements (in all thirteen) is either in the *natural* scale (of C), or in any scale requiring constituent sharps. (2.) Only three movements are in the *major* mode; and from the signatures of those in the minor mode the *last flat* is invariably omitted. (3.) The *fugues* (Nos. 8 and 13) are both *tonal* fugues; *i.e.* the *answer* is made in another division of the same scale in which the *subject* is proposed; so that, supposing the subject to be included between the tonic and the dominant, the answer will be included between the dominant and the tonic. This kind of fugue, though still happily in favour with the best contrapuntists, is a relic of the old *tonality*, in which every scale was connected with another, its *plagal*, the tonics of which were identical though the compass of notes was different. Pergolesi must have adopted the *fuga del tuono* by choice; for the *fuga reale*, in which the answer is a *transposition of the subject* (generally into the scale of the dominant), was well understood in his time. (4.) Although every movement contains many examples of the chord of the dominant followed by that of the tonic, *with the roots in the bass*, in no one instance is the former chord accompanied by the *seventh.* This is the more remarkable, as every *inversion* of the discord of the dominant seventh is used with the utmost freedom. Only in the direct form is the *perfect cadence* left without its indispensable complement, the *seventh* to the dominant. (5.) In few of the movements is the general course of modulation (technically, the *form* or plan) that generally adopted by modern composers, although indications of, or strivings after, it may be discerned, especially in the longer movements.

It only remains for me to add a few words about my own share in the following arrangement.

Original and contemporary copies of musical works composed before the middle of the last century contain few indications of the *style or manner* of performance designed by their composers. The vague words *Largo*, *Andante*, and *Allegro*, or the still more vague *Tempo Giusto* and *Tempo Comodo*, at the head of some movements, with an occasional *Piano*, *Forte*, *Sotto Voce*, or *Dolce*, are the sole directions as to pace or expression connected with them; and even these are often of doubtful authority. In the present edition I have retained these words where they had the sanction of many different copies, adding others in places where they seemed to be wanting. The *metronome* marks are, of course, my own.

No indication is contained in any old copy which I have consulted as to which movements the composer intended should be performed *chorally*, which with one voice to a part. Their style, construction, and position, seem to point to Nos. 1, 8, and 13, as especially fitted for choral performance, although I think it probable that the work was designed originally *for two singers only*. No doubt choral singing, especially by women, had attained a high degree of excellence in the schools of Italy in Pergolesi's time; but it is difficult to believe that the *shakes* and *trills*, so numerous, for example, in No. 8, could ever have been executed with good effect by a large or even a small chorus, however well trained. These embellishments are, it will be remarked, of frequent recurrence throughout the work; and modern taste, not to say modern want of skill, will doubtless protest against them. They are, however, *a part of the music;* and whatever may be the performer's privileges of omission or commission, those of an editor cannot be fairly extended to the ejection of anything which an author would appear to have thought necessary to the perfectness of his work.

The original score of Pergolesi's *Stabat Mater* is composed, besides the voice parts, of accompaniments for two violins, tenor, and bass, the latter being *figured*, for the use of an organist or clavecinist. In the following Pianoforte (not Organ) part I have condensed these accompaniments with as strict a regard to their integrity as the different conditions of performance would permit.

The pleasure which I have had in the study of this beautiful and hitherto neglected work justifies me in commending it to the notice of musical students and performers. The labour of preparing it for publication will have been amply rewarded should it prove to have done anything to interrupt the "mill-horse round" in which the English musical public are still content to tread;—neglectful because ignorant, and ignorant because neglectful, alike of some of the most precious productions of those composers with a few only of whose works they are (if possible) too familiar, as of innumerable others, hardly inferior, by masters whose very names are unknown to them.

J. H.

June, 1863.

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The Hymn
STABAT MATER.

CÉSAR BORRÉ
CHEF D'ORCHESTRE

Nº 1. CORO.

Stabat mater dolorosa.

G. B. Pergolesi.

Grave. (♪ = 104.)

Soprano.

Contralto.

Piano.

p

f

p

f

p

f

p

pp

tr

p

Sta - - - bat ma - - ter do - - lo - ro - - - -

p

Sta - - - bat ma - - ter do - - lo - ro - - - - -

p cresc.

tr

- - - sa, Jux - ta cru - cem la - cry - mo - sa,

tr

- - - sa, Jux - ta cru - cem

f p

cresc. tr p cresc.

Dum pen - de - bat Fi - li - us, Dum pen - de - - bat

cresc. tr p cresc.

la - cry - mo - sa, Dum pen - de - bat Fi - li - us, Dum pen - de - bat

tr

cresc. p cresc.

mf tr pp cresc.

Fi - li - us. Sta - - - bat ma - - - ter do -

mf pp cresc.

Fi - li - us. Sta - - - bat ma - - ter

mf p pp cre - - - scen

- -lo - ro - - - sa, Jux-ta cru-cem la - cry - mo - -

do - - lo - ro - - sa, Jux-ta cru-cem, Jux - ta cru - cem la-cry-mo -

- - - do

- - - - sa, Dum pen-de-bat, Dum pen - de - bat

- - - - sa, Dum pen-de-bat, Dum pen - de - bat

Fi - - li-us, do - lo-ro - sa, Dum

Fi - - li-us, la - cry-mo-sa, Dum pen -

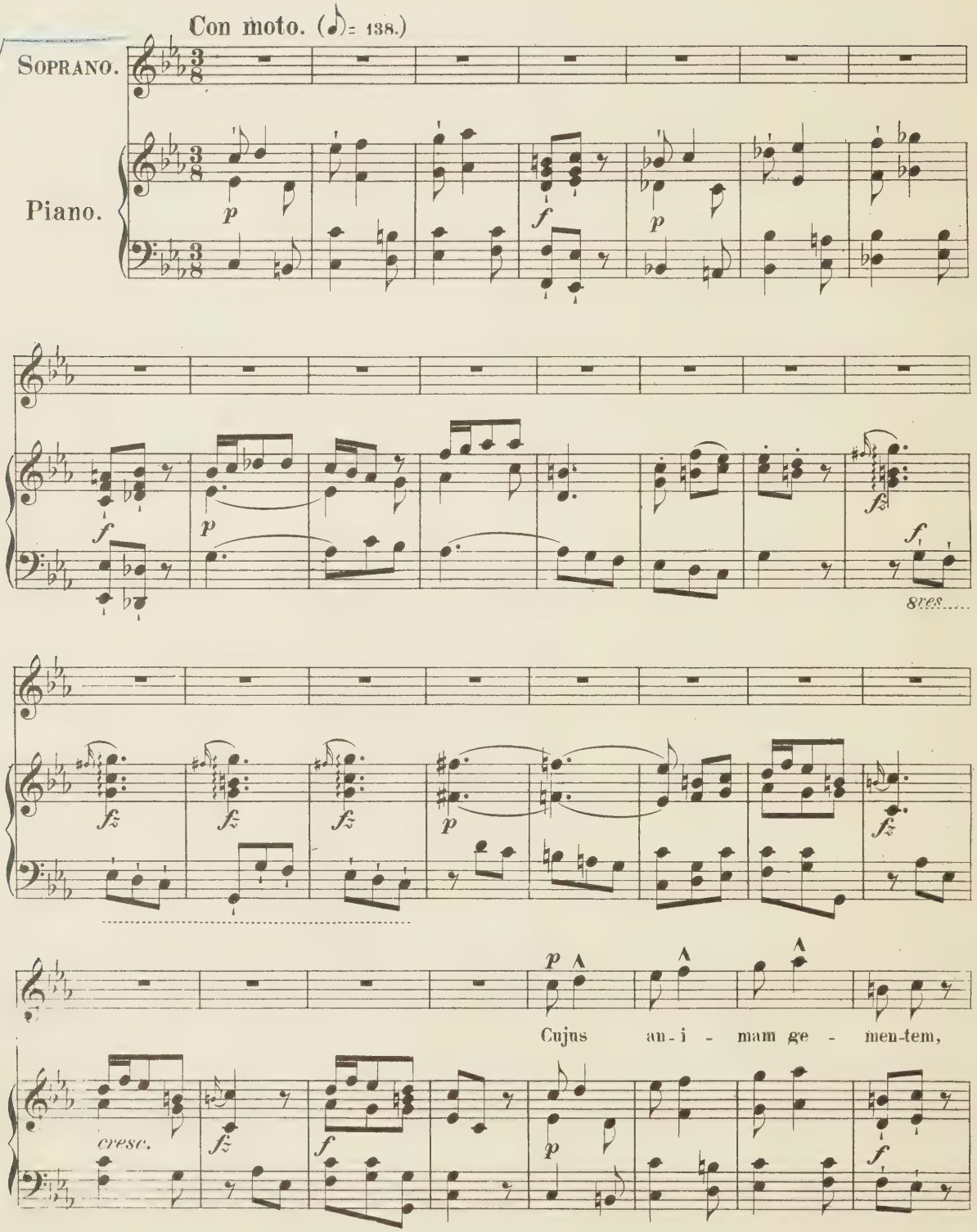
— pen - de - bat Fi - li-us.

de - - - bat Fi - li-us.

perdendosi

Nº 2. SOLO.

Cujus animam gementem.



Contrist - - an-tem et do- -len-tem, Per-trans - i - vit, Per-trans -

p *f* *p*

i-vit gla - di - us. Cu-jus an-i - mam ge - men-tem, Con-trist -

cre - - *scen* - - *do*

an-tem et do- -len-tem, Per - - trans - - i - vit gla- - di -

f *dim.* *fz* *f* *fz*

us, Per- -trans- - i - vit gla - di - us.

p *p* *fz* *p* *fz*

Cu- - jus an - i - mam ge - men-tem,

p *p* *cresc.* *f* *p* *f*

Con - - trist - - an - tem et do - lentem, Per - - trans - - i -

p cresc. f p p fz f fz fz

vit, Per - - trans - - i - vit gla - di - us. Cu - jus an - i -

fz p p

man ge - men-tem, Con-trist - an-tem et do - len-tem, Per - - trans -

cresc. f dim. fz fz

8ves

i - - vit, Per - - trans - - i - vit gla - di - us, Per - -

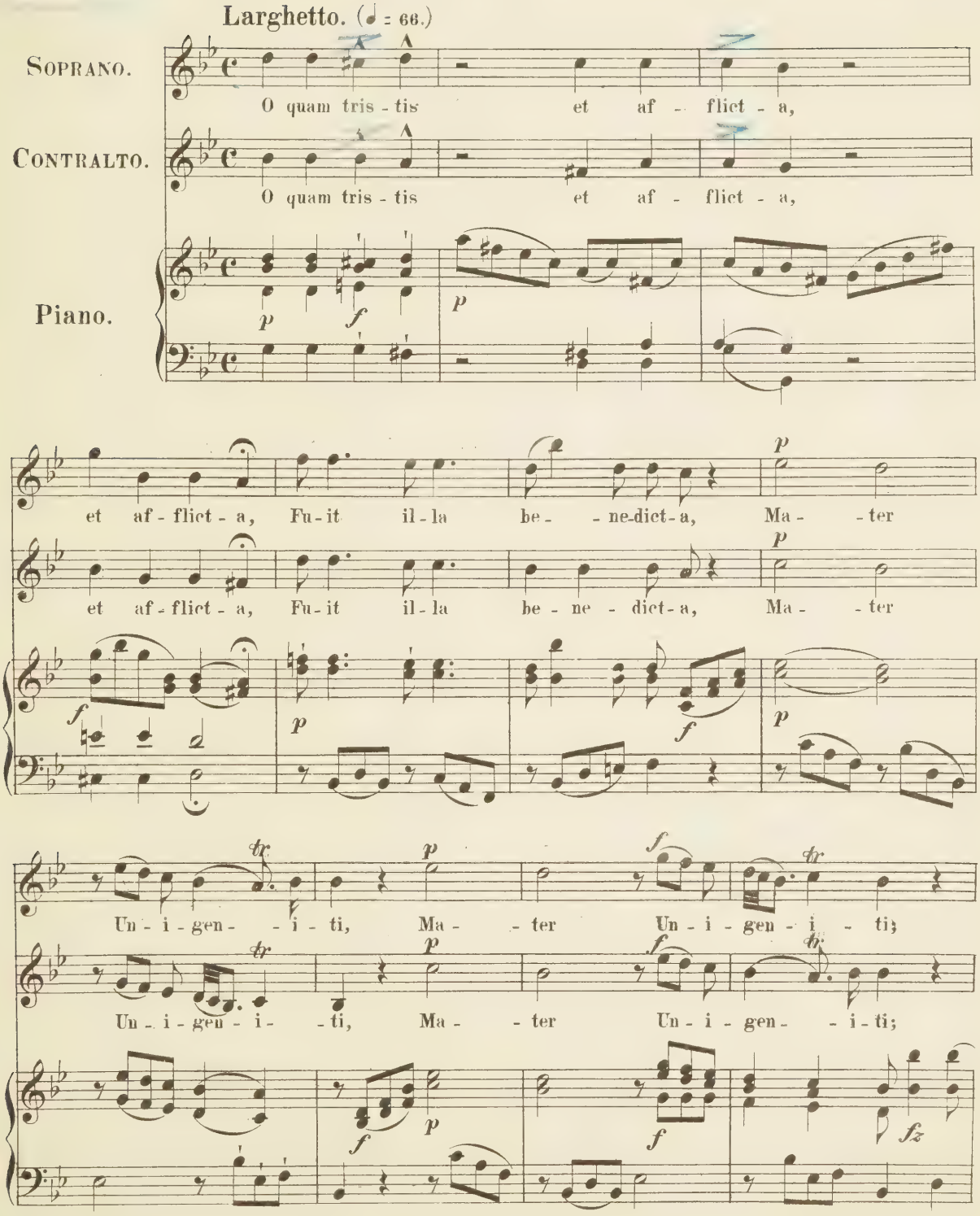
fz fz p f p

trans - - i - vit gla - di - us.

f fz p fz p

Nº 3. DUO.

O quam tristis et afflicta.



O quam trist - is

O quam trist - is

p *f*

et af - flict - a Fu - it il - la be - ne - dict - a, be - ne -

et af - flict - a Fu - it il - la be - ne - dict - a, be - ne -

p *f* *p* *f*

dict - a, Ma - - ter Un - i - gen - i - ti, Ma - - ter

dict - a, Ma - - ter Un - i - gen - i - ti, Ma - - ter

p *f* *p*

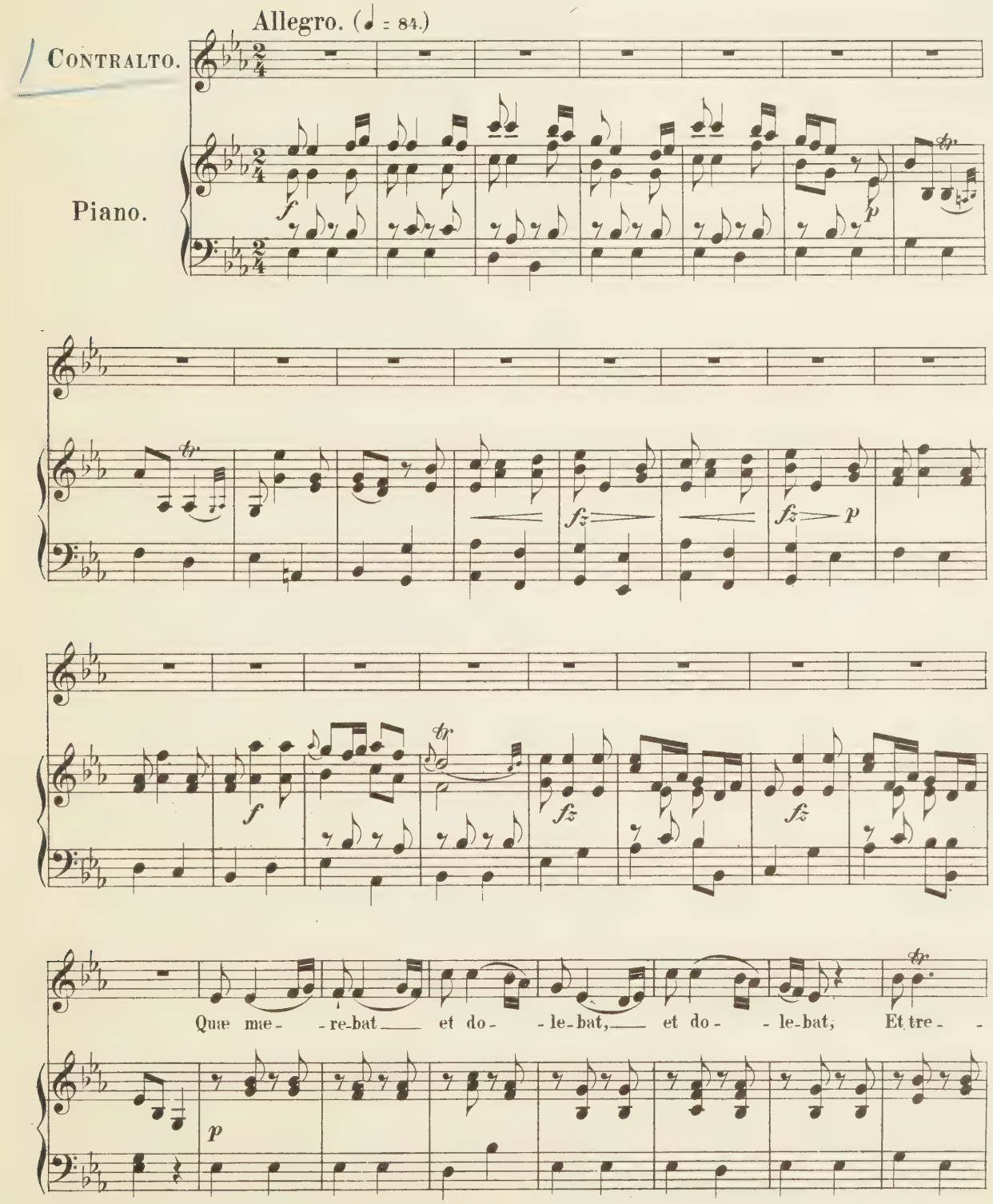
Un - i - gen - i - ti.

Un - i - gen - i - ti.

f *fz*

Nº 4. SOLO.

Quæ mærebat et dolebat.



mebat cum vi - de-bat Na - ti pæ - nas, pæ - nas in-cly-ti. Et tre- -

mebat cum vi- - debat Na - ti pæ - nas, Na - ti pæ- - nas in - cly-

ti. Et tre- - mebat cum vi- - debat Na - ti pæ - nas, Na - ti

pæ- - nas in - cly - ti.

Quæ mæ - re - bat et do - le-bat, et do - le - bat.

Et mæ - re - bat cum vi - de-bat, cum vi - de-bat,

p *f* *fz*

Et tre - - mebat cum vi - - de-bat Na - ti pæ - nas,

p *p cresc.*

Na - ti pæ - nas in - cly - ti. Et tre - - mebat cum vi - -

f *p*

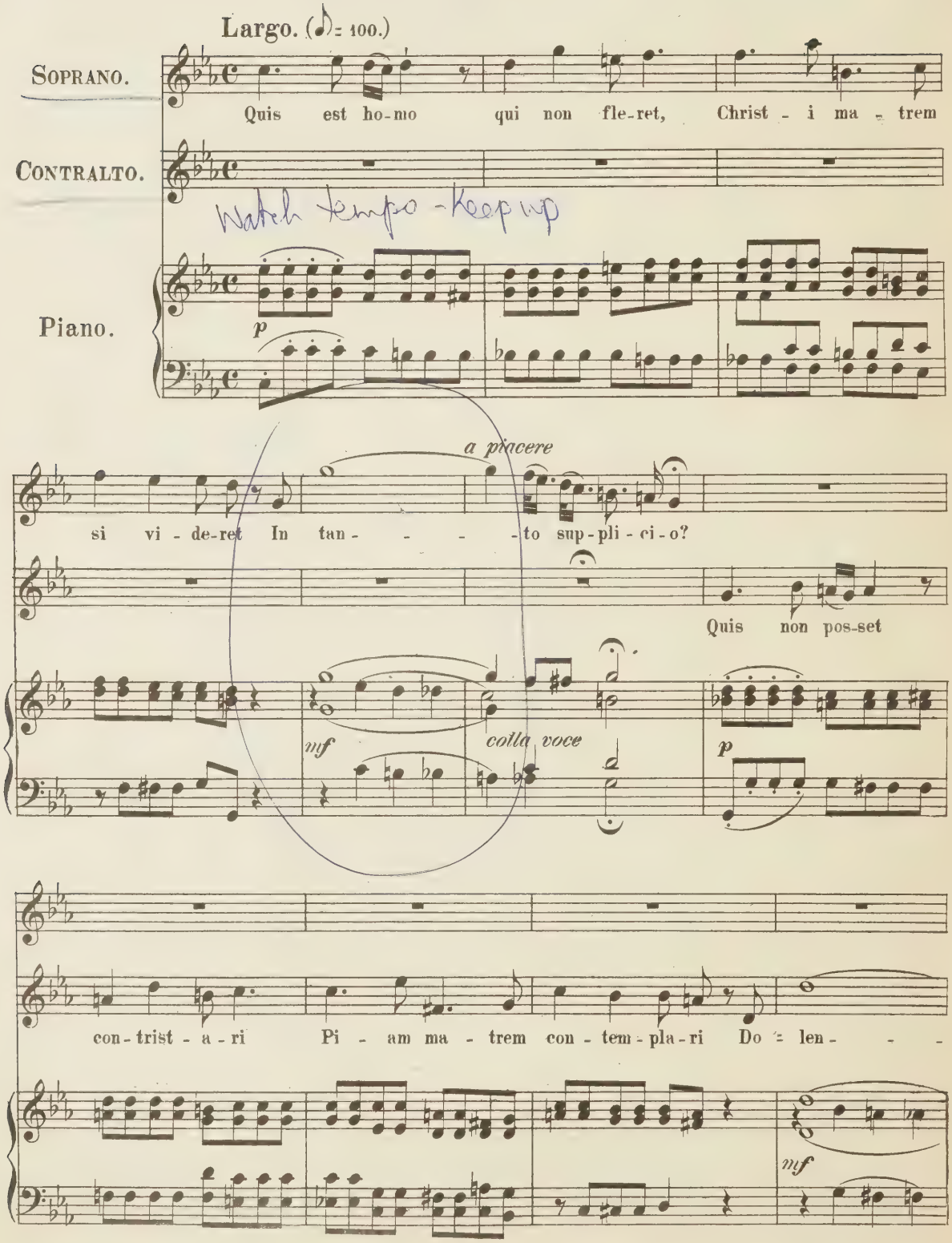
debat Na - ti pæ - nas, Na - ti pæ - nas in - cly - ty.

p cresc. *f* *fz*

fz

Nº 5. DUO.

Quis est homo qui non fleret.



a piacere

Quis est ho-mo qui non fleret,

-tem cum Fi-li-o? Quis est ho-mo qui non fleret,

colla voce *pp*

Christ- -i ma-trem si vi- de-ret In tan- to sup-pli-ci-o?

a piacere

Christ- -i ma-trem si vi- de-ret Do-

f *fz* *p* *fz* *colla voce*

Allegretto. (♩.= 80.)

Quis? Quis? Pro pec-ca- -tis

a piacere

len-tem cum fi-li-o? Quis? Quis? Pro pec-ca- -tis

fz *colla voce* *mf*

su- -æ gen-tis Vi- -dit Je- -sum in tor-men-tis,

su- -æ gen-tis Vi- -dit Je- -sum in tor-men-tis,

tr pp

Et fla - - gel - lis sub - - - di - tum. Vi - - -

pp

Et fla - - gel - lis sub - - - di - tum. Vi - - -

f pp

dit Je - - - sum in tor - - men - tis,

dit Je - - - sum in tor - - men - tis,

f pp

Et fla - gel - lis sub - - di - tum, Et fla - gel - lis

f pp

Et fla - gel - lis sub - - di - tum, Et fla - gel - lis

f pp

tr

sub - - di - tum.

sub - - di - tum.

f fz p

No. 6. SOLO.

Vidit suum dulcem natum.

Tempo giusto. (♪= 108.)

Piano.

mf *p* *fz* *f* *dim.* *p*

SOPRANO.

Vi- -dit suum dul- -cem na-tum Mo-ri-

cresc. *f* *p* *f* *p*

en-tem de-so-la-tum, Mo-ri-en-tem de-so- -la-tum Dum e-mi-

f *pp*

sit spi- - -ri-tum.

fz *fz* *fz* *f*

Vi - - dit su-um dulcem na-tum Mo - ri - en-tem de-so - la-tum,

p

de - so - la - - tum Dum e - mi - - sit spi - ri - tum. Vi - - dit

fz *fz* *fz* *fz*

su-um dul - - - cem na - tum Mo-ri - - en - tem de-so - la - tum, de-so-

fz *fz* *pp*

la - - tum - Dum e - - mi - sit, Dum e - - mi - sit

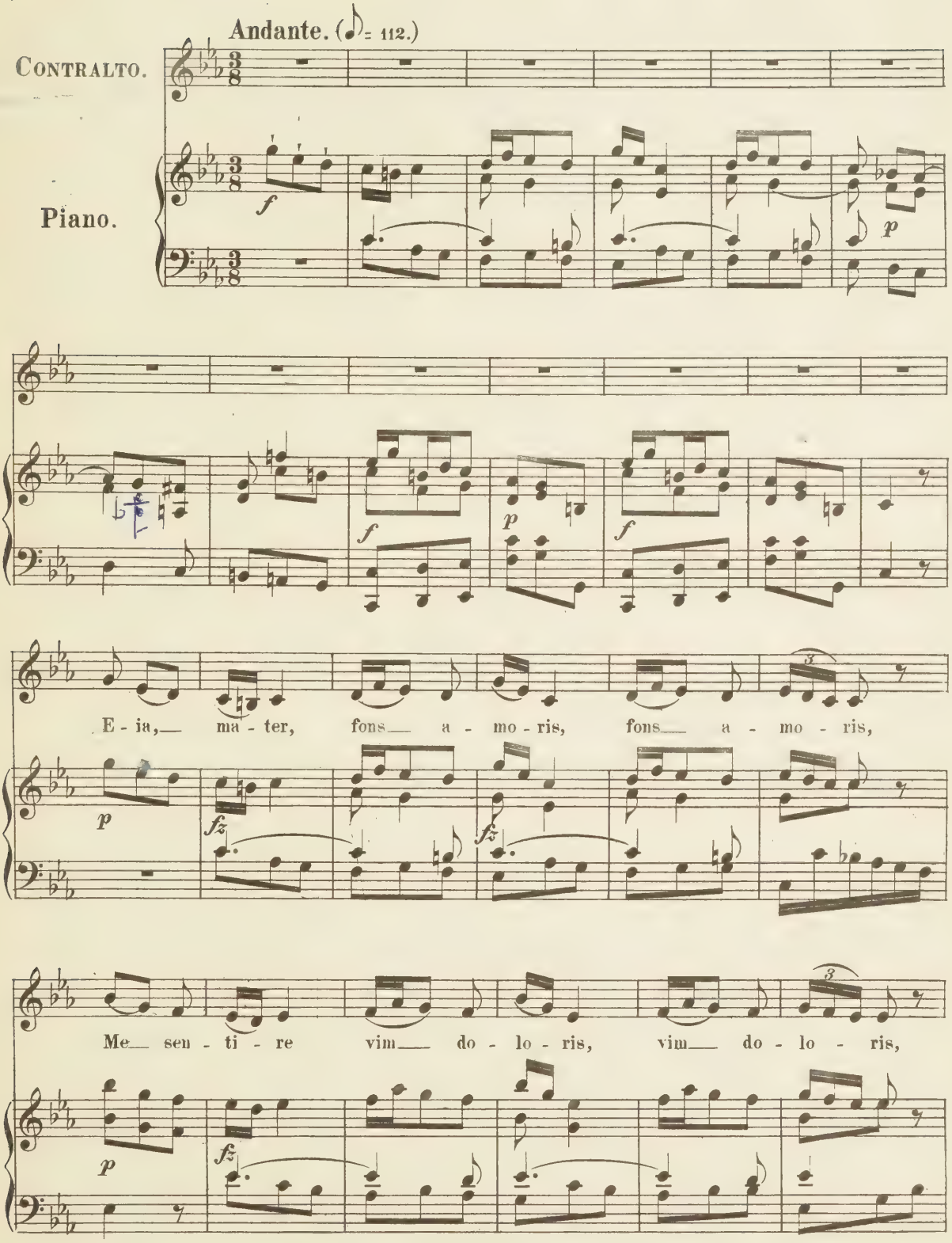
f *p*

spi - - ri - tum.

perdendosi

Nº 7. SOLO.

Eia, mater, fons amoris.



Fac ut te - cum lu - ge - am, lu - ge - am.

p *f* *p* *f* *p* *f*

8ves

E - ia, ma - ter, fons a - mo - ris, fons a - mo - ris, Me sen-

p *f* *p*

ti - re vim do - lo - ris, Fac ut te - cum

p

lu - ge - am, Fac ut te - cum lu - ge - am.

E - - ia, ma - ter, fons a - mo - ris, Me sen - ti - re

a piacere

vim do - lo - ris, vim do - - - lo - ris, Fac ut

colla voce

te - - cum lu - - ge - - am, Fac ut te - - cum

lu - ge - am, lu - ge - am.

Nº 8. CORO.

Fac ut ardeat cor meum.

Allegro. (♩ = 88.)

Soprano.

Fac ut ar - de - at cor me - um, In a -

Contralto.

Fac ut

Piano.

f

man-do Christ - um De - um, Christ - um De - um,

ar - de - at cor me - um, In a - mando Christ - um De - um,

f

8ves

Ut si - bi com - pla - - - - - - - -

Christ - um De - um, Ut si - bi com -

pla - - -

tr

In a man-do Christ-um De-um, Ut si-bi com-pla-ce-am.

do

De-um, Ut si- - - -bi com- - pla- -

Fac ut ar-de-at cor me- - -um, Ut si-bi

-ce-am. Fac ut ar-de-at cor me-um, In a man-do

8ves

compla- - - - -ce-am, Ut si- -bi com- -

Christ- -um De- - - -um, Ut si-bi com-pla- - - -

pla - - - - - - - - - - - - ce - am.

- - - - - - - - - - ce - am. Fac

fz *fz*

Fac ut ar - de - at cor me - - - um,

ut ar - de - at cor me - um, Ut si - bi com-

fz *fz* *fz*

8ves

Ut si - bi compla - - - - - - - - -

pla - ce - am, com - pla - - - - - - - - -

- - - - - - - - - - - - - - - -

- - - - - - - - - - - - - - - -

tr *tr* *tr*

- - - - - - - - - - ce - am, Fac ut

- - - - - - - - - - - - - - ce - am, In a -

tr *fz* *fz*

ar - de - at cor me - - - - - - um, Ut

- man - - - - - - - - do Christ - - -

fz *fz*

8ves

si - - - bi com - pla - - - - -

um De - - - - - um, Ut si - bi com -

fz *fz* *fz* *fz*

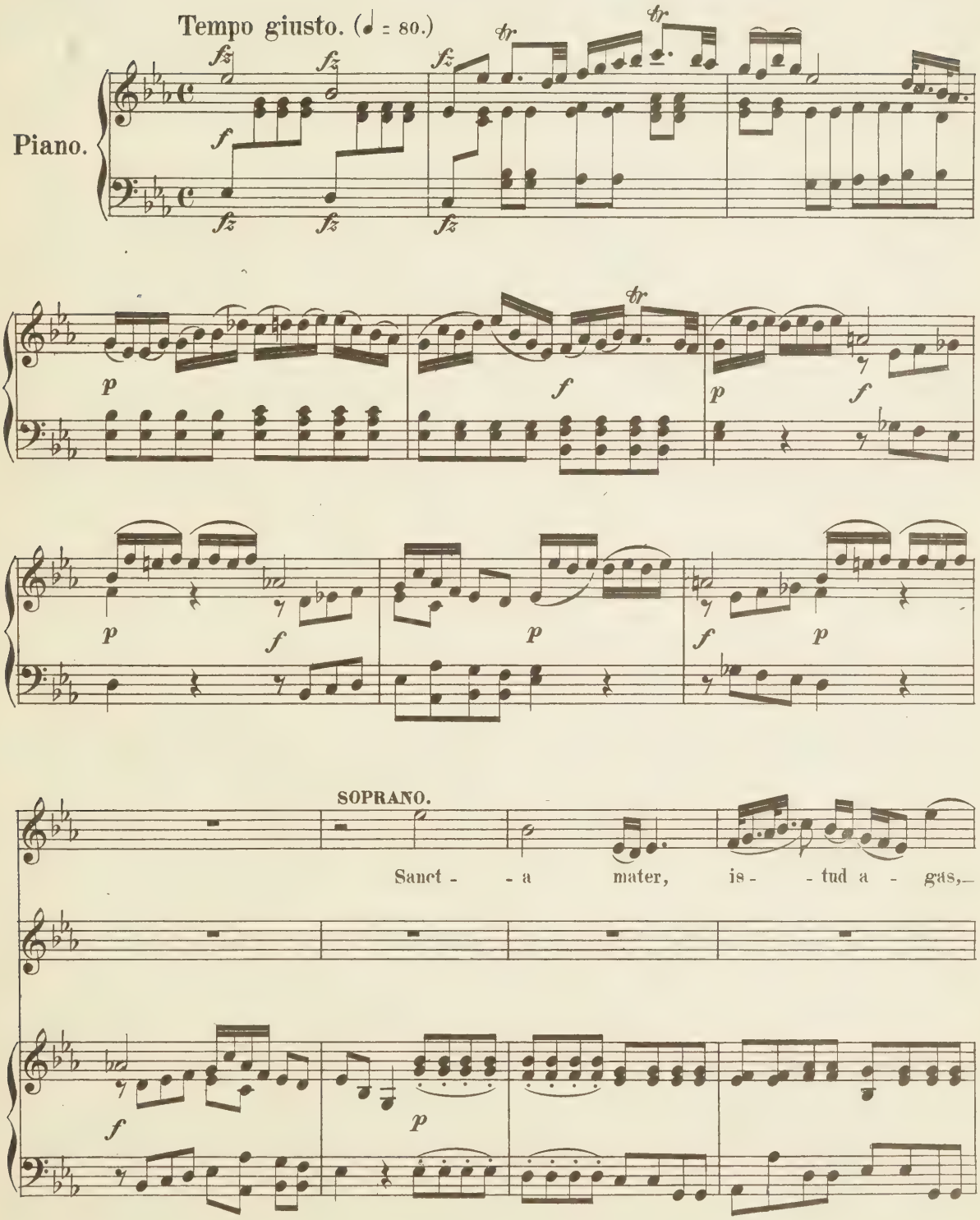
- - ce - am.

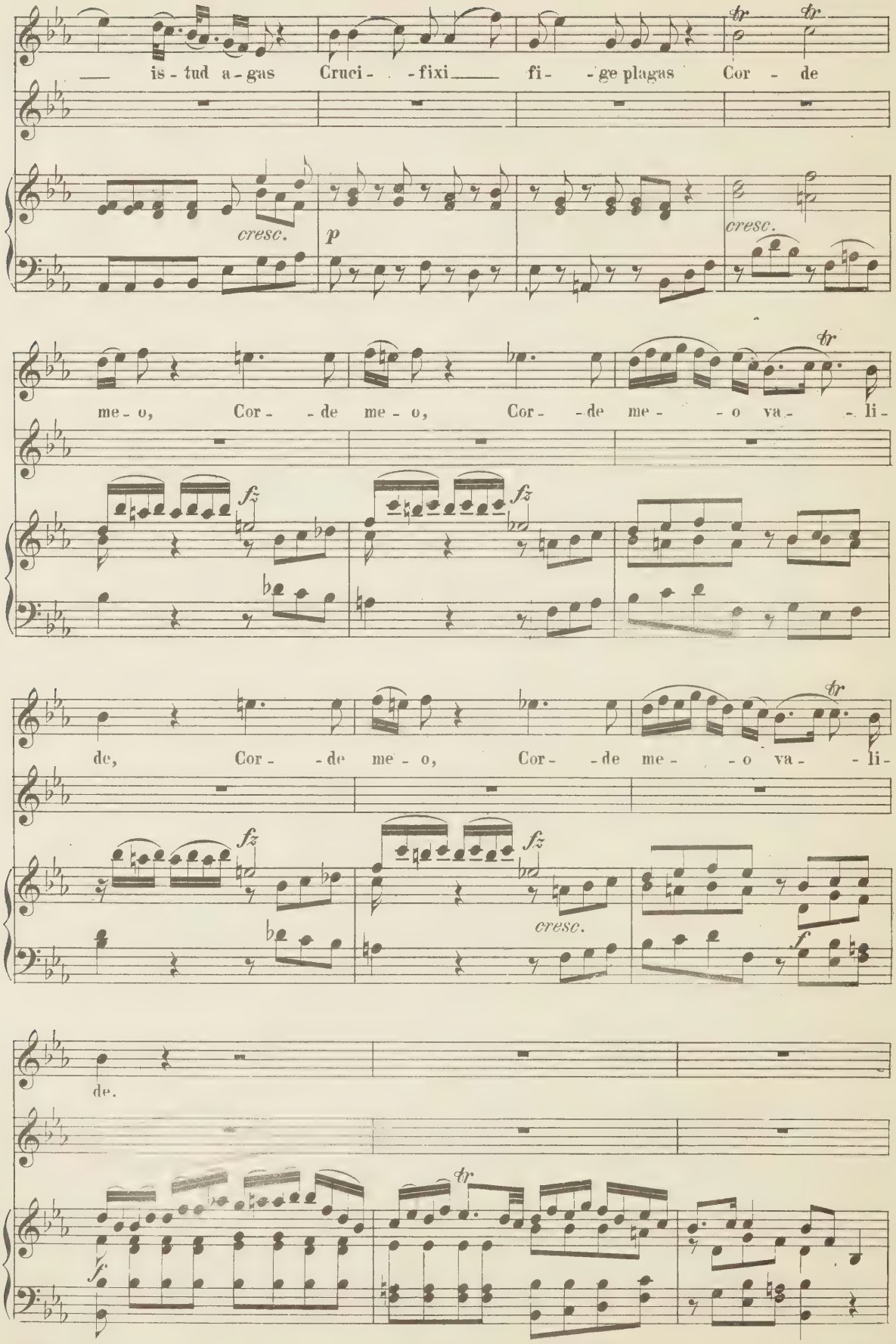
pla - ce - am.

fz

Nº 9. DUO.

Sancta mater, istud agas.




is - tud a - gas Cruci - - fixi fi - - ge plagas Cor - de
cresc.
p
cresc.
me - o, Cor - - de me - o, Cor - - de me - - o va - - li -
fz
fz
de, Cor - - de me - o, Cor - - de me - - o va - - li -
fz
fz
cresc.
f
de.
f

CONTRALTO.

Tu - - i na-ti vul- - ne - ra - ti, vul-ne - ra-ti, Tam dig -

p *fz*

na-ti pro me pa-ti, Pæ - - nas mecum, Pæ - - nas,

cresc. *fz*

Pæ - - nas me - - - cum di - - - vi-de. Pæ - - nas,

fz

Pæ - nas me - - cum di - - vi-de.

cresc. *f* *fz* *fz*

Fac me-ve - re te - cum fle-re, te-cum fle - re Cru - ci - fix - o con - do-

Fac me-ve - re te - cum fle-re, te-cum fle - re Cru - ci - fix - o con - do-

dolce

le - re, con - do - - le - re, Do-nec e - go vix - e - ro.

le - re, con - do - - le - re, Do-nec e - - go vix - e - ro.

cresc. *fz* *dim.*

Do - nec e - go, Do - nec e - go vix - e-

Do - nec e - go, Do - - nec. Do - nec e - go vix - e-

p *fz* *fz* *f*

ro. Jux - - ta cru-cem te - - cum sta-re,

ro. Te

fz *p* *fz* *p* *fz* *p* *fz*

In planc - - - tu de-

li - - bent-er so - - ci - a - re In planc - - - tu de-

si - de-ro. In planc - tu, In planc - - tu de - si - de-ro.

si - de-ro. In planc - - tu de - si - de-ro.

Vir - - go, vir-ginum

præ - - - cla - ra,

Mi - - hi jam non sis a -

Fac me te - cum plan - ge - re. Mi - hi jam non sis a -

ma - ra, Fac me te - cum plan - ge - re. Mi - hi jam non sis a -

f *p* *dolce*

ma - ra, Fac, Fac me te - cum, Fac me te - cum

ma - ra, Fac, Fac me te - cum

fz *fz cresc.*

plan - ge - re. Fac me te - cum

plan - ge - re. Fac me te - cum, Fac me te - cum

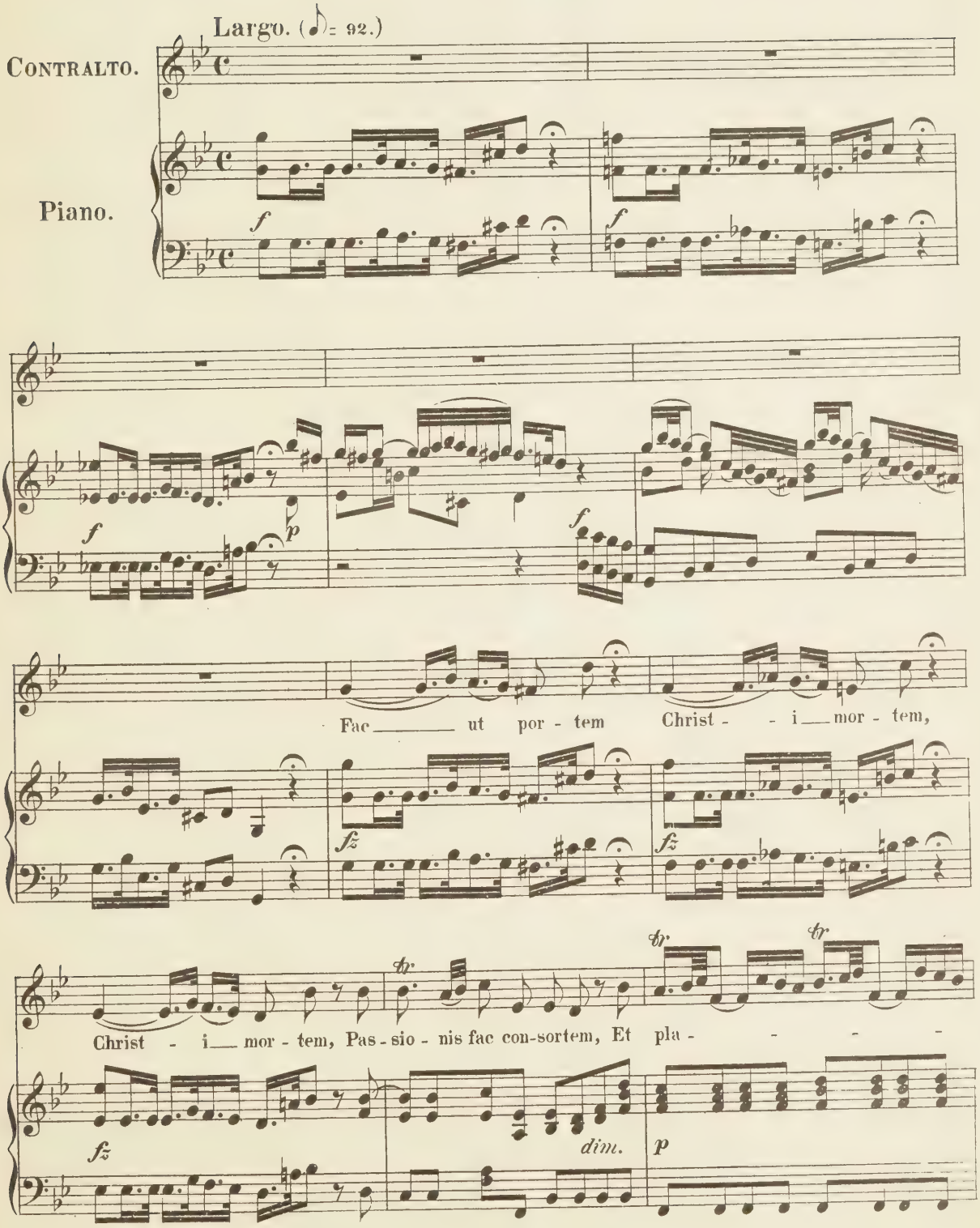
fz *fz* *f*

plan - ge - re.

plan - ge - re.

Nº 10. SOLO.

Fac ut portem Christi mortem.



- - - - gas re - co - lere.

cresc. *f* *fz* *fz*

Fac me pla-gis vul - - ne-ra-ri,

fz *p*

vul - - ne-ra - ri, Cruce hâc in-e - bri-a - ri, in - e - - bri - a - ri,

fz *fz*

Ob a - mo - - - rem Fi-lii, Ob a - mo - rem Fi - li-i, Ob a-

f *p* *f*

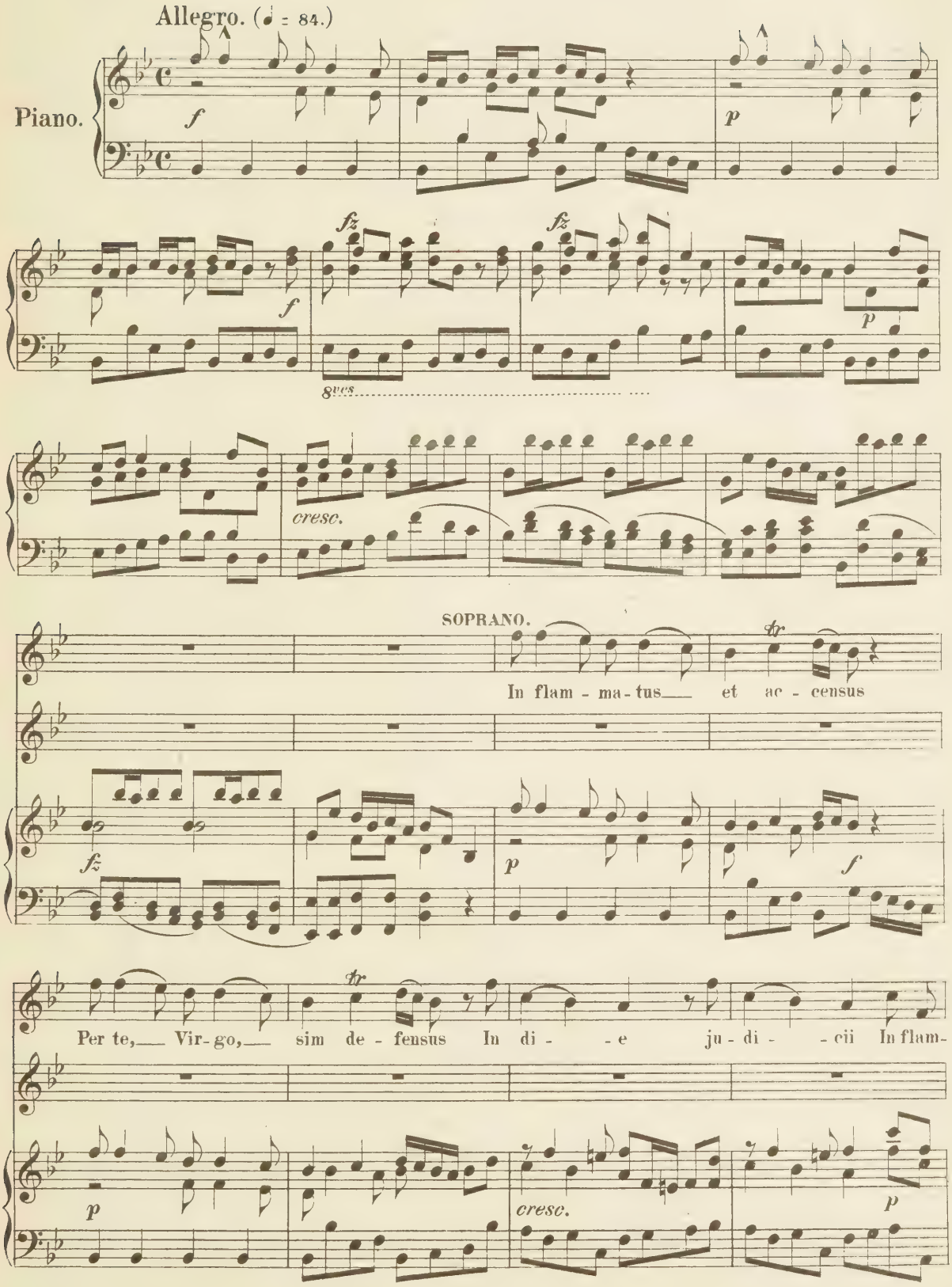
a piacere

morem Fi - li - i.

f

Nº 11. DUO.

In flammatus et accensus.



ma - - tus et ac - cen - sus Per - te, Vir - - go, sim de - fen - - sus In

cre - - - scen - - - do

di - - - - - - e ju - di - - cii.

p e cresc. *fz* *p* *f* *fz* *fz*

CONTRALTO.

Fac me cru - ce cus - to - di - ri,

p *f*

Mor - te Christi præ - mu - ni - ri, Con - fo - ve - ri, Con - fo - ve - ri,

Con - fo - ve - ri, Con - fo - ve - ri,

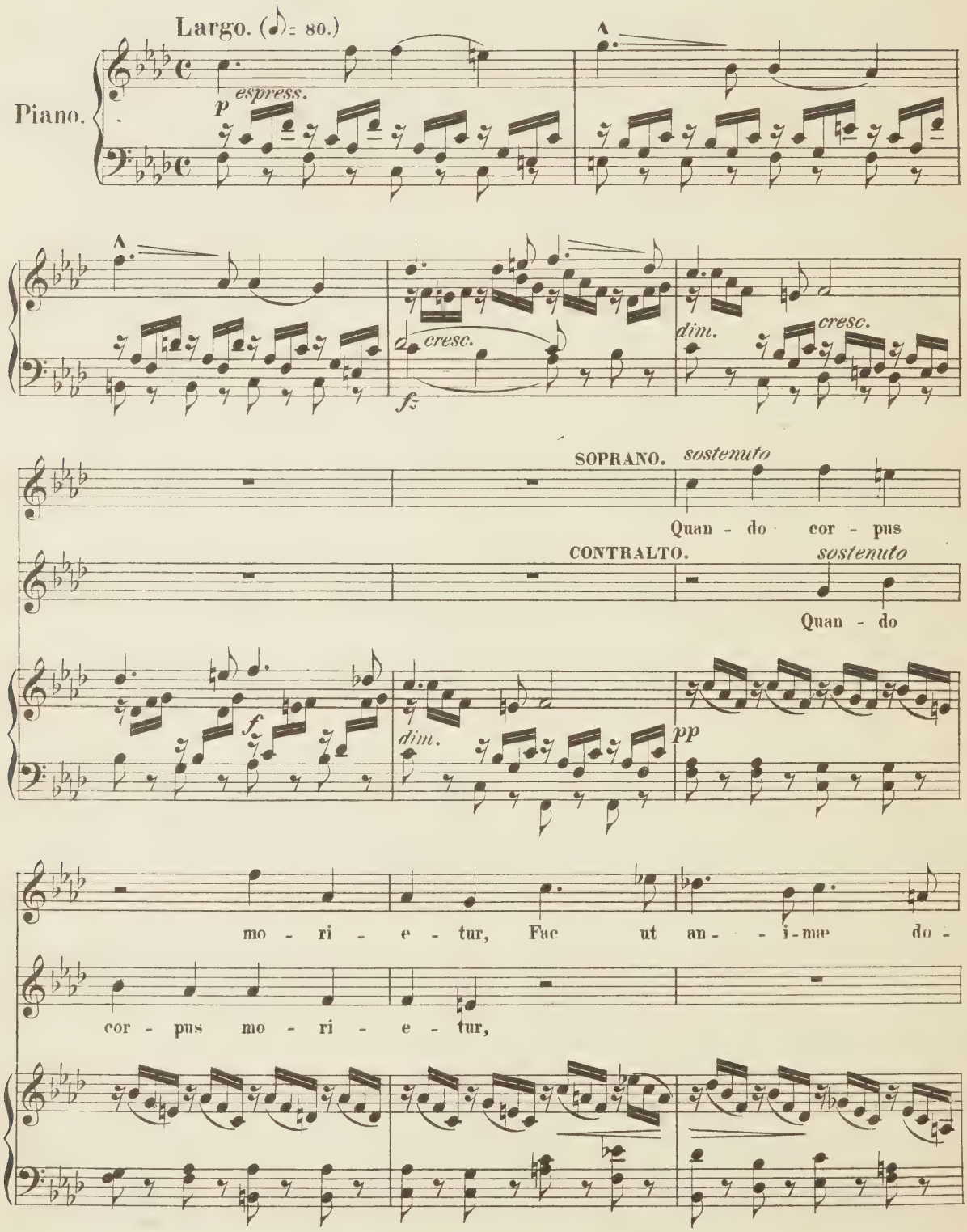
p

Fac me cru - ce cust - o - di - ri, Mor - te Christ - i

Con - fo - ve - - -

Nº 12. DUO.

Quando corpus morietur.



ne - tur, Pa - - ra - di - - -

Fac ut an - - i - mae do - ne - tur, Pa - - ra -

cre - - - scen -

- - si glo - - ri - a. Quan - do

di - si glo - - ri - a. Quan - do cor - - -

- - *do* *f* *dim.* *p*

cor - pus mo - - - ri - - - e - - - tur, Fac ut *f*

pus mo - - - ri - - - e - - - tur, Fac ut *f*

f

an - i - mae do - - ne - tur, Pa - - ra - di - - si glo - - ri -

an - i - mae do - - ne - tur,

dim.

a. Pa - ra - di - si glo - ri - a, Pa - ra -

Pa - ra - di - - - - si glo - ri - a,

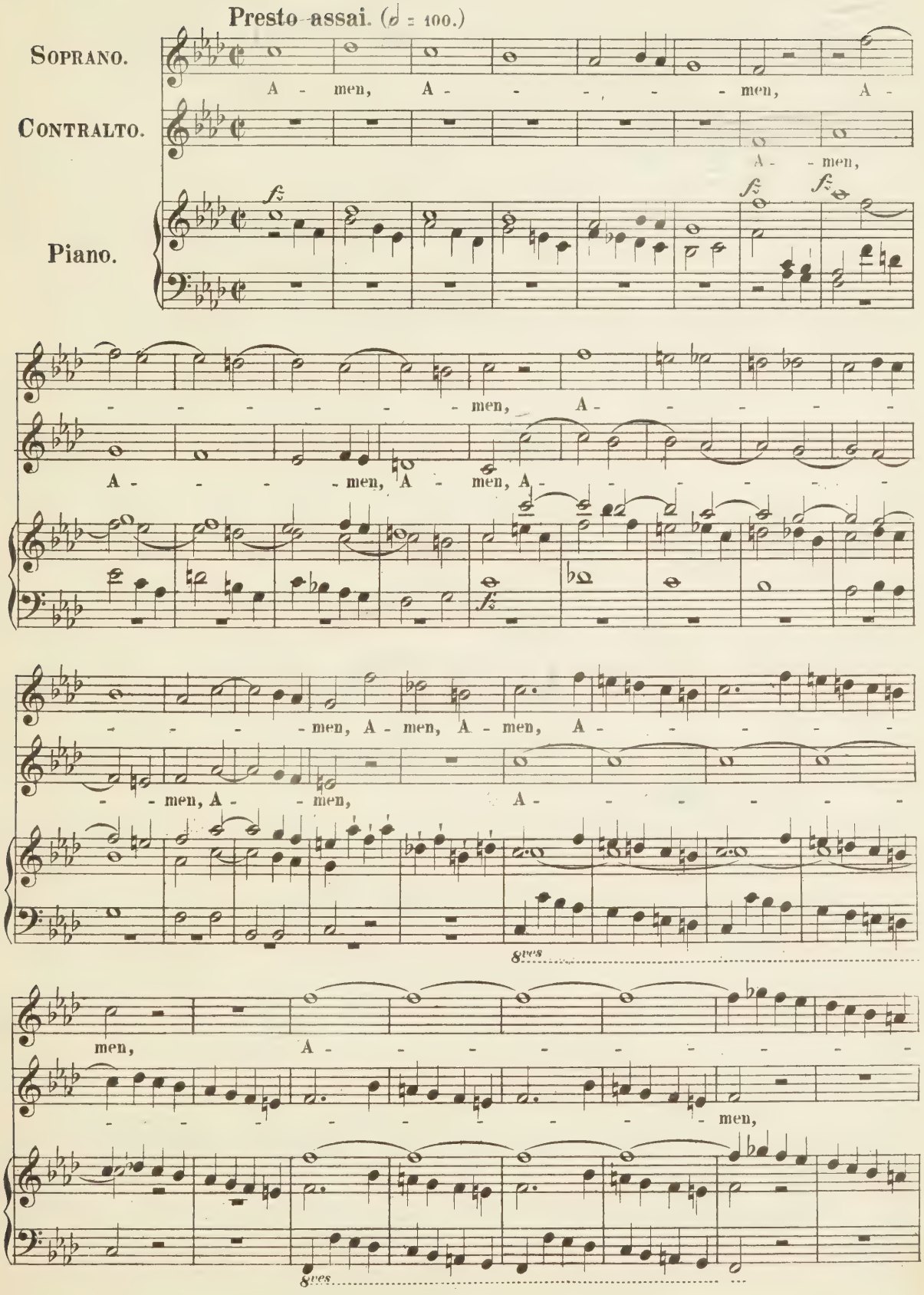
cre - - scen - - do *f* *fz* *pp*

di - - - si glo - - ri - a.

Pa - ra - di - si glo - - ri - a.

Nº 13. CORO.

Amen.



men, A -

A -

8ves

men, A - men,

men, A - men,

A - men, A - men, A - men, A - men, A - men,

A - men, A - men, A - men, A - men, A - men,

A - men, A - men, A - men, A - men, A - men.

A - men, A - men, A - men, A - men, A - men.

fz

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H. MacCUNN.
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†WRECK OF THE HESPERUS, THE.

G. A. MACFARREN.
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OUTWARD BOUND.

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